



Three Songs
by

Edward
MacDowell

Opus 60.

Tyrant Love.
Fair Springtide.
To the Golden Rod.

Price .75

DESIGN BY G.C. PARKER.

EDITION SCHMIDT N° 65.



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TYRANT LOVE.

EDWARD MAC DOWELL.
Op. 60. N^o 1.

Lightly, yet with tenderness. (♩=about 88.)

Where e'er Love be, Ty-rant he, — With-out mer-ci;

Plead as thou may, Ah me! He ne'er thy tears will see, Ah me! Ah me!

Light wings hath he — As an - y bee Let not him

broadly

free, For — he a - lone, Ah me! He a - lone Can

As at first pp

rule the king-dom he Hath won, Ah me! — Where e'er Love be,

p

retard.

Ty-rant he, — With-out mer-ci, But hold him close, ma mie,

retard.

p *pp*

As bish-op to his see, For me, for me! —

pp slightly slower *p* *pp*

FAIR SPRINGTIDE.

EDWARD MAC DOWELL.
Op. 60. N^o 2.

Very slow, with pathos. (♩ = about 84.)

Fair Spring-tide com - - eth once a - gain —

Stirs the sap in lone - ly trees — To wake a-gain the

bit-ter joy Of love — That mort - al eye ne'er sees, The

bit - ter joy of love — Why wak - - en those — who

ff *dim.*

increase *ff*

This system contains the first four measures of the piece. The vocal line begins with a half note 'bit', followed by eighth notes 'ter', 'joy', and 'of'. There is a whole rest for 'love', followed by a half note 'Why', eighth notes 'wak' and 'en', a whole rest for 'those', and a half note 'who'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *ff* and *dim.* in the vocal line, and *increase* and *ff* in the piano part.

sleep so sound — Why cause a - gain — the tears to

dim. *pp*

This system contains measures 5 through 8. The vocal line continues with eighth notes 'sleep', 'so', and 'sound', followed by a whole rest for 'Why', eighth notes 'cause', 'a', and 'gain', a whole rest for 'the', and a half note 'tears to'. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include *dim.* and *pp* in the piano part.

flow. — Ah Spring-tide thou dost touch the quick Of ev' - ry crea-ture

pp

This system contains measures 9 through 12. The vocal line starts with eighth notes 'flow.', a whole rest for 'Ah', eighth notes 'Spring-tide', a half note 'thou', eighth notes 'dost', 'touch', a half note 'the', eighth notes 'quick', a whole rest for 'Of', eighth notes 'ev'', and a half note 'ry crea-ture'. The piano accompaniment features a steady eighth-note bass line and chords. A *pp* dynamic is marked in the piano part.

here be - low. Ah Spring-tide! Ah Spring - tide! Why wak - en those who

ff

This system contains the final four measures (13-16). The vocal line begins with eighth notes 'here', 'be', and 'low.', followed by a whole rest for 'Ah', eighth notes 'Spring-tide!', a whole rest for 'Ah', eighth notes 'Spring - tide!', a whole rest for 'Why', eighth notes 'wak', and a half note 'en those who'. The piano accompaniment continues with the eighth-note bass line and chords. A *ff* dynamic is marked in the piano part.

diminish and broaden

sleep so sound And cause the tears to flow. Yet though the

dim. gradually -

ppp

tears be bitt - er - sweet, They come like sooth - - ing

Sum-merrain And lo! the mournful des - ert heart Grows green with love-lorn pain —

a - gain.

pp *ppp*

TO THE GOLDEN ROD.

EDWARD MAC DOWELL.
Op. 60. N^o 3.

With tender grace. (♩.=about 52.)

A liss - ome maid with

trows - eled hair As soft as e'er a squir - rel's vair, With

ne'er a care, All silk - y fair, She sways to ev' - ry

woo - - - ing air. She

pp

flaunts her gold - en gown with grace And laughs in stur-dy

mp

Aut - umn's face, A ray of sun - shine in the race That

softer

ends with hoar - y wint - - er's pace With-

ppp *mp* *p*

8

As at first

in my heart O, maid - en fair, Old Wint - er's frown can

p lightly *pp* *increase*

ne'er ef - face Thy way - ward grace so de - - - bon -

f *lightly*

air Thou prin - cess of a nom - ad race.

p *retard* *retard*

very softly *ppp* *mp*

Red.